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MANUAL

OF THE

NATURAL METHOD IN READING

BY

ELLEN E. KENYON-WARNER, PD. D.

NEW YORK
D. APPLETON AND COMPANY
1904

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PART I

TO ACCOMPANY

THE CULTURE PRIMER

THE NATURAL METHOD IN READING.*

THE history of every science exhibits three stages of development:

1. Accumulation of data.
2. Examination, analysis, comparison, classification.
3. Generalization.

The Natural Method in Reading proceeds by three steps that correspond with the foregoing:

1. Accumulation of a small initial vocabulary.
2. Comparison, analysis, and resynthesis.
3. Collation of elements and generalization.

The First Step deals with masses of print such as the children have seen in their nursery books, gathering from them a few words for more definite study.

The Second Step consists in examining these words and others introduced in subsequent text, and in experimenting with them to find out what words are made of. It prolongs its exercises until all the letters are discovered. In the course of this work a vocabulary of about seventeen hundred words becomes the property of the student.

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* The teacher should read the Primer through before beginning to teach from it. She should do the exercises just as the children will do them, become intimately acquainted with the course over which they are to be led, and banish all notions of progress and thoroughness at variance with the spirit of the work. The teacher who thus studies and follows the Natural Method, having mastered the principles upon which it rests, may confidently hope to complete the work of the Primer during the first half-year. In most cases this should be accomplished in study periods aggregating about an hour a day. Classes that read nothing outside this course, however, will require more time.

In the last analysis it is found that words are made of a limited number of letters, and this is the generalization which suggests the work of the Third Step.

FIRST STEP.—Accumulation.

RULE.—Proceed from the Whole to the Parts.

SCRIPT.—The rhymes given on the first eighteen pages are to be presented on the blackboard in script. They are to be committed as wholes, compared as wholes, recognized as wholes. Analysis will occur spontaneously. It must not be forced in the beginning, but may be encouraged and stimulated later.

The children will notice the following differences:

1. The rhymes have long and short lines.
2. The long lines project and the short lines are indented.
3. Some rhymes begin with long lines and some with short.
4. Some rhymes have two long or two short lines together, and some do not.
5. Some rhymes have more lines than others.
6. Some of the pieces have two or more stanzas, and some only one.

In order that recognition may take place when the same rhymes are seen in print, the teacher must carefully copy the arrangement of the text, even where the pictures impinge upon it so as to break the lines. She must also keep to the same models whenever the same rhymes are repeated, remembering always that the children know the stanzas by their bulk forms, and not by the words they contain.

Each rhyme is to be memorized as a song or recitation, and must be presented many times during this process, and lightly compared at each presentation with several of the others, the children telling which is the "Mother Hubbard" piece, which is the "Simple Simon" piece, etc., and noting the differences enumerated above.

As soon as children develop a recognition of parts, systematic analysis may begin. Let volunteers find lines, phrases and words called for by

other children who see them. It is not necessary to memorize any given list of words, because the work of the Second Step will include word hunts by means of which the memory may be supplemented to any degree needed.

PRINT.—When the children have become pleasantly familiar with all the rhymes given under First Step, and have performed on the blackboard the exercises on pages 16 and 18, the books may be distributed and the whole reviewed in print. (Study periods increased to fifteen minutes.)

Again proceed from the whole to the parts. The book as a whole is the child's first interest. It is an excellent subject for several observation and language lessons, which should include instruction and practice in care and management of books. A book should be a sacred thing to the child from the first.

When the first study impulse has satisfied itself, start a search for the rhymes the blackboard has taught. Some of them will be recognized, though in the print. Others will follow, and, with a little mutual help, all may be learned. Let them come as individuals find them, no given order being important. When all are recognized, call for lines, phrases, and words, as in previous blackboard exercises, and conclude with recitations from pages 16 and 18.

The work of the First Step is completed when the children can recite or sing at sight from blackboard or book, pointing to the lines, any rhyme in this section of the book. In average cases it should be accomplished in about five weeks.

DETAIL OF FIRST STEP.

On the FIRST DAY of school, draw the little strangers into spiritual communion by a talk about "the baby." It is a theme that reaches more hearts and stirs more mutual feeling than any other. The shy become trustful, the taciturn eloquent in discussion of "our baby," or even of "my aunt's baby."

After the baby has been talked about long enough it is time he should rest, so we will sing him a little sleepy song. With or without the verses upon the blackboard, with or without pointing to them, sing very softly

and sweetly the "Rock-a-by" song. The melody selected for this song is highly descriptive of the irregular swaying of the branches in the wind. This effect, and the crooning nature of the song, should be felt and expressed. Encourage the children to sing with you. The talk and the introduction of the song may occupy two periods of ten minutes each. Four more ten-minute periods during the day may be given to the singing of the soft lullaby and the merry "See-saw."

Rock-a-by, baby,
On the tree-top!
When the wind blows,
The cradle will rock.
When the bough breaks,
The cradle will fall,
And down will come baby,
Cradle and all.

On the SECOND DAY the words of both songs should appear upon the blackboard, in script corresponding to that used in the Primer, and arranged *precisely* after the print models, the second line of "Rock-a-by" beginning under the third letter of the first line, etc. The pointer should follow the words correctly during the singing.

See-saw, see-saw!

Now we're up and down.

See-saw, see-saw!

Now we're off to London town.

See-saw, see-saw!

Boys and girls, come out and play!

See-saw, see-saw!

What fun we're having to-day!

On the THIRD DAY the motions of "See-saw" may be taught. These are as follows:

The class stand and clasp hands in rows across the room. With the singing of the first two lines they sink to a squatting position and rise again four times. With the third and fourth, they swing freely to left and right four times. With the fifth and sixth, they sink and rise again, as before. To conclude, they take a long step to front and one to back, changing weight from foot to foot and swinging hands in unison, four times. There should be rhythmic abandon without disorder or noise. Nervous, noisy singing strains the voice; hearty, joyous singing trains it. A song is literature, and should be so rendered as to develop all its emotional values. Song is also a discipline. Songs like the lullaby may be used to calm the children after mirth or boisterous play; songs like "See-saw" to rouse them on dull days. Children sing and recite better to appropriate action. The lullaby should be sung to imaginary babies held in arms and gently rocked to the rhythm of the melody.

Old Mother Hubbard,
She went to the cupboard
To get her poor dog a bone.
When she got there,
The cupboard was bare
And so the poor dog had none.

On the FOURTH DAY a new rhyme should be presented, and the children asked which is "Rock-a-by," which is "See-saw," and which the new one.

On the FIFTH DAY capable children may try to point to the words as they are sung or recited, but the teacher should carefully guide the pointer to avoid wrong associations, until the unskilled hands acquire facility in keeping the place.

On the SIXTH DAY the best-known of the rhymes may disappear and a new one take its place. The substitution should be performed while the children look on, and the teacher should speak the words as she writes them. Then children should sing or recite with her.

One new rhyme a day may now be given, while the old are reviewed. It is best to keep three or four at once before the class if possible.*

Have children draw illustrative pictures on presentation of rhymes, to show that they know them.

"Jack and Jill" may be sung to the tune "Yankee Doodle." "Little Red Bird" may be sung and the missing stanzas supplied, but not in time allotted to this Course. "Simple Simon" is sung in a minor key. It should be rendered with mock mournfulness.

When all the rhymes have been presented distribute the Building Slips, and with their aid review the work. Each pupil receives an envelope with its three or four stanzas. He constructs these upon his desk. Some have one set, some another. Some have one of the rhymes on the blackboard, some more than one, some none of them. Let them compare with blackboard and with one another. Several distributions are necessary, with a new set of rhymes on the board and a new set before each pupil at each exercise.*

While thus reviewing the rhymes in script, write upon the blackboard the phrases and words given on pages 16 and 18, with their analyses, as shown, and have word calling. Encourage the slower children to use the pointer.

Do not drill, but extend these exercises, analyzing the phrases *up and down*, *peep of day*, *for the cook*, *in a shoe*, and others. Retain capitals

* The teacher may find it worth while to prepare a chart whose leaves she can turn rapidly for the purposes of this comparison. To supplement limited blackboard space, such a device will be found invaluable.

wherever used in the verses. Do not separate the article from its noun. Write suitable nouns on board and ask children to draw pictures for them.

When the work has been completed in script, give books and identify and review in print, as before directed.*

SECOND STEP.—Resolving and Combining.

WORD STUDIES.—In the reading lessons of this section the pupils find three classes of words:

1. Search words, or words to be found in previous text.
2. New words, or sight words newly presented.
3. Phonetic words, or words whose parts have been familiarized in the Resolving and Recombining exercises.

Words used in the rhymes of the First Step, if forgotten, should be looked for there by the pupils, even though they do not occur in the new text until toward the end of the book. This is in the line of true scientific study, and takes the place of memory drills for this class of words; it also secures a good deal of silent reviewing of text. All words become search words when forgotten after they have been introduced. Pupils who recall them may tell those who do not in which lessons they are to be found. The forgetful are then helped by the old context, and, having rediscovered the words by their own intelligent effort, they remember them without drill or strain. It is better to linger with a lesson long enough for all necessary reminder by natural means than to hurry the mind through artificial processes. To keep reading and word study a pleasure should be the teacher's aim, rather than to make rapid progress through the book. Rapid action should come of spirited interest, not of haste to get on.

Words of the third class come in great numbers out of the word study. Beginning with comparison of some familiar words that are nearly alike, we find that we can extend our vocabulary by adding the same variations to others. (Pages 20 and 22.) We do not drill, having sufficiently reviewed the capital form and the modifying *s* by applying them in a

* Making fire-lighters is excellent exercise for little fingers, and fire-lighters make pointers that do not scratch or mark the books.

number of words. Examining further, we find words within words (page 24), and again our vocabulary makes a large and easy gain.

We next gather together (pages 26 and 28) some words that sound partly alike, and find that they have common parts to the eye as well. We underscore these parts, and, while we do so, the eye learns them, besides reviewing the words in which they occur. We gather together the proper names we know (page 30), and our attention is again called to capitals. We are interested to look back through former lessons for all capitals, and learn that capitals are used to distinguish the names of people, and also at the beginning of sentences. During another period we gather together our *er* words, and find that we can make more by adding this ending to some of our other familiar words. In doing so we again review without drill.

And now we are fairly launched on analytic and synthetic work. Going hand in hand, they make a most interesting pursuit, and our gains in new words are enormous, while our insight into word structure is like a growing light on all the text we study, whether old or new.

Although we are becoming strong and interested students a strict grading is observed. The consonants *f*, *l*, *m*, *n*, *r*, *s* are easier initials than the others. Then come *th*, *sh*, *w* and the compounds in *l* and *r*; then *wh*. All of these blend with the sounds that follow. The others do not (excepting *v*).

The whispered explosives *c*, *p*, *t* (page 50) are a little easier than the voiced explosives *b*, *d*, *g*, so we take them next.

While separating these initial consonants and applying them to word parts that we knew, we have been constantly adding to these other word parts, or stems, as it is convenient to call them. Now (page 56) we will vary the experimenting by separating a word for the sake of its stem, and seeing what we can do with that by prefixing to it such consonants as we know.* While thus engaged we find that there are quite a number

* In the recombining exercises it is not well to permit the pupils to make random combinations. This practice would result in many wrong associations. The uniform method should be to write the exercises just as they are given, adding any resolutions or combinations that may have become opportune through the supplementary reading, and have the pupils pronounce the words by parts and as wholes, as indicated.

of combinations available now that were not when we discovered their several parts. Of course, it is only a review to put these parts together and count the new words thus made.

Baby Ben (page 59) makes a sound with his breath against the window pane, which we will try as an initial. It does not blend, but we soon learn to combine it in new words by practising a bit with some old ones.

Why is it (page 61) that we say "an apple," "an orange," and "an egg," but "a red apple," "a big orange," "a small egg"? We practise a little and find that *a* sounds better before some words and *an* before others; and also that there is a similar difference in the pronunciation of *the*. We say these words over rapidly to accustom ourselves to the different usages. We also find that some words sound like two words, having *a* for the first. We can make some more of these words, and to do so helps us to remember those we have had before.

In this way we continue our play with words, week after week, for a long time. Scarcely a new word do we learn that we do not, sooner or later, pick apart and use to make material for several more. Finding the same word parts over and over again, we come to know them; and having so much practice in putting them together, we easily decipher all new words that are made of them. At last we come to feel that we at least partly know every new word at sight.

Picking apart the word *fence* (page 109), we find in it a letter *c* having the sound of *s*. We are told that it is because of the *e* which follows. Then we are shown some more words in which *c* is followed by *e*, and has the *s* sound instead of sounding like *k*. We know their parts and tell what they are. After this we find other letters that have more than one sound. There is often some silent letter in the word that tells what sound the letter has; but we can not always depend upon this, so we give the variable letters marks to show which sound they have.

Then we have an exercise that shows how silent letters, though they say nothing themselves, often change the sounds of other letters. We cross out the silent letters and mark those that change.

READING.—One rule is to be observed throughout: Prepare the lesson thoroughly by word study, discussion of theme, and silent reading before reading it orally.

And another rule which is like unto it : Never let a pupil read a sentence aloud until you are reasonably certain that he knows it. The child should know no terror or uncertainty of the text when he rises to give it voice and meaning.

It is not necessary that every child should read aloud every day. Easy reading does not come by this sort of practice; it comes through fearlessness of the text. Oral reading is properly the closing exercise, in which the ground covered in study is reviewed in an address to the ear. It is not the study. A little expressive reading is better than a good deal of bad rendition. If the silent reading is made intelligent the oral may be incidental.

A "scientific altruism" and the "enlightened selfishness" of a wise state unite in justifying especial care of the weaker students. Oral reading should be made one means of encouraging timid spirits to self-expression.

THE FIRST READING LESSONS OF THE SECOND STEP should be developed conversationally, the sentences read first from the blackboard and the print used as a review. This practice may be dropped as soon as the children develop ability to study the print independently. After that, the lesson program should be:

1. Identification of the new words given in script at top of page, with their printed forms as found in the lesson.

2. Examination of text by children for words they do not recognize. These should be written on the blackboard, and the entire class may join in the hunt for them through former lessons. These word hunts will afford sufficient review of previous text.

3. Discussion of lesson theme, as shown in picture, including questions eliciting the main ideas of the lesson, but not its language.

4. Silent reading of the lesson consecutively.

5. Oral reading, in which the diffident are given plenty of exercise upon the easier sentences, while the more difficult are assigned to volunteers, the pupil in all cases scanning his sentence anew before trying to render it.

Discussion of lesson theme should become a less and less important factor in the preparation of the lessons as the pupils develop more power

to get the thought directly from the printed text. The narrative lesson on page 112 may be read without such preparation.

During all work with the books, watch over the postures of the children. "The whole boy" reads when reading is a natural act. When the whole boy reads, the pose will show two things: Unity and Change. No fixed posture is to be recommended for the reading class, and yet posture is one of the tests of complete success in teaching Reading. Except in the case of defective bodies, it is the result of mental conditions.

EXAMPLE: A child whose posture is poor because he is groping with an obscure meaning may have the meaning explained to him and yet not change the position of a single muscle. A vigorous exhortation, such as "Well, then, say it as if you meant it!" will bring feet and spine into position if there is the proper response of pupil to teacher. Negative teaching will not induce this condition. "Don't sing so loudly!" represses the spirit of song. "Now baby is nearly asleep. Let us sing to him once more, very softly, and then I am sure he will be in dreamland." Such an appeal will soften the muscles that are holding the imaginary babe and induce the crooning song. The great Liszt used to say to his pupils, "Play to those in the topmost gallery." The secret of expression lies in the reaching out toward the not-self, not in listening to one's own voice.

Natural attitudes are wholesome, and do not injure the voice. When Reading becomes a weariness through tedium, or involves too much technical labor, or the weight of the book overtaxes the muscles of the child, strain occurs and unwholesome postures result. In the main, then, the teacher should regard the physical as an index to the mental, and wake up body by waking up mind.

An important exception to this general rule is that the children should be examined as to their powers of vision, and the defective provided with glasses.

INCIDENTAL TO SECOND STEP.

The exigencies of book-making necessitate a condensation of the exercises in the latter part of the book. The full practice should be given on the blackboard, as previously, and in the book reviews the children should analyze and resynthesize the words as they have been taught to do.

Whenever a word part is not recognized it should be sought for until found in previous exercises.

Page 31.—Let children find *ware*, *bare*, and *poor*. Utilize these words in teaching *care* and the capitalized *Poor*. Similarly, call to the assistance of the new words the help of the old whenever practicable.

Page 42.—Children who blow *down* upon the imaginary sails show lack of imagination. This power should be cultivated through corrected pose and action. Children who crouch over the imaginary lake show indetermination of character. An attitude with will and freedom in it cultivates will and freedom. Palms should be held high and level.

Page 57.—Play the joke on the children. Insist that you see seven roses. After they have counted and puzzled over it sufficiently, take up the sentences one by one to find the catch.

Page 59.—Children may play they are a lot of little panting dogs, to raise a laugh and anchor the perception of the aspirate.

Page 73.—Avoid coupling *been* (bin) with *queen*.

Page 90.—Call for the lines by numbers. After this exercise children may indicate which unfamiliar words they want pronounced in each new lesson by saying, "Third paragraph, fourth line, second word," etc.

Page 99.—Let the children find the words that will take *ed* for a blackboard exercise before seeing the print.

Page 101.—Nothing need be said about the *t* sound of *d*, after the aspirated consonants, unless children notice it. They can not give the letter its regular sound in such connections except by adding a syllable.

Page 112.—Give practice on sentences like the first in the third paragraph. It is a common error to use *whom* in such constructions. The pronoun is the subject of *found*, not the object of *think*.

Page 115.—The bird showing orange is the oriole.

During the work of the Second Step the lesson period may be increased to twenty minutes.

SPECIAL REVIEWS.

After page 39 present the word parts learned to date, and ask for words containing them. They are: *ing*, *en*, *ock*, *eep*, *im*, *ook*, *et*, *ow*, *ay*, *er*, *unny*, *ive*, *ull*, *ell*, *un*, *ittle*, *onger*, *ike*, *ies*, *y*, *e*, *aster*, *atter*, *est*, *o*, *ose*,

ine, *ot*, *ew*, *aw*, *ir*, *ang*, *ong*, *ent*, *ise*, *ed*, *ee*, *ick*, *uck*, *f*, *l*, *m*, *n*, *r*, *s*, *th*, *sh*, *ack*, *bl*, *cl*, *sl*.

Similar reviews may be had whenever needed.

After the lesson on page 86, turn to Frontispiece and elicit sentences for a blackboard lesson. In connection with this develop a word exercise reviewing past and preparing future work.

It is not necessary that the children shall have mastered all the words in the Primer before beginning Book Two.

THIRD STEP.—Collating the Elements.

Experimenting further with sounds we find that we can prolong some, while others are spoken and done with. We gather all the sounds we know that we can prolong and sing them to the scale—or try to. When we come to *f* and *s* we find these sounds will not sing. That is because we give them breath, but not voice. If we give them voice they change to *v* and *z*. One has to use voice to sing.

Another exercise follows in which we practise sounding a good many letters. We find that in saying most of them the tongue touches some other part of the mouth, or the lips come together. We find six letters, however, that can be sounded without any closing up of parts of the mouth. The children call them "open letters"; the teacher calls them vowels. We remember that we had them all together once before (page 113). We practise them again in words with and without silent letters, and learn their long and short sounds.

And now we find five of them in a song, and learn that silent letters are not always necessary to give the vowels their long sounds. We are also reminded that *c* is not always the same. The teacher tells us that it is always soft before *e*, *i*, and *y*. We mark it wherever it is like *s*, to help us remember while singing.

It seems, too, that *g* has a similar habit. We are told that it is usually soft before the long sounds of *e* and *i*, and as these are the sounds we have in the song, we mark it and sing it so. We have to look out for the changes, and it keeps us wide-awake. There are some other funny verses to this song. We call it the "Spelling Song."

We remember that we have not learned any new letters for a long time. We wonder if there are any more to be learned. We gather together all that we know. We are told that we have them all, and learn how to arrange them; for it seems there is a proper order in which to say them. So arranged, they make what is called the Alphabet. We find them properly arranged in the book and set to a merry tune.

After singing the Alphabet a few times we try to say it without the music—then to say it rapidly. When we can do this the work of the Primer will be finished.

PART II

TO ACCOMPANY

CULTURE READER—BOOK TWO

THE NATURAL METHOD IN READING.

LEARNING to read, in common with all its sister arts, has a mechanical side and a thought side. The two should be kept apart. In order that the mind may be as little conscious as possible of the Mechanics of Reading while rendering text, all word study should precede and be separated by an interval of time from such rendition.

To this end, the time devoted to Reading in this grade should be divided into periods of about twenty minutes each, and these periods should be distributed through the general program for the day.

The average lesson in this Course will require about three such periods, the first two preparatory, dealing with word studies, by children's own examination of text for new words, and by Written and Oral Spelling. The third period should be set apart for Reading proper, silent and oral. Reading is a luxury; it has to be earned and should be enjoyed.

WRITTEN SPELLING.

The Written Spelling in Book Two is a mere copying exercise—an aid in learning the words for the more immediate purposes of Reading, and in getting a general appreciation of the contents of words, for the most part unphonetic, by dwelling upon their structure while writing them. The Natural Method does not admit memoriter work at this stage of the pupil's progress, but depends wholly upon the spontaneous assimilation of the best results of observation.

L. of C.

ORAL SPELLING.

The student of this book is to commit nothing to memory. The work is purely that of examination and description.

Having spent about five minutes in examination of the facts made prominent by the diacritical markings at the tops of the columns, he is to occupy the remainder of the spelling period in describing the words by naming their letters. As facility is gained, this process should be speeded.

After ability to thus describe the longer words as rapidly as the letters can be enunciated has been acquired, volunteers may turn their backs to the blackboard while spelling the easier columns, the class giving the words. This and the spelling matches should be the limit of memory work with students of Book Two.

Words of more than one syllable must be divided into their syllables, and each syllable pronounced after its letters have been named, and before proceeding with the rest of the word. Capital letters should be named as such in spelling proper nouns. Apostrophes and hyphens should be named in their places. When letters are doubled in the same syllable the best usage is to call them "double l," "double e," etc. When syllabication divides them they must be named separately with their respective syllables. All the habits of good spelling are to be established in this grade except that of committing words to memory.

PHONETICS.

The end of our work in phonetics is (a) that the pupil shall gradually become conscious of the common principles of Spelling, which he will later formulate in rules; and (b) that he shall be enabled in due time to help himself to pronunciations by reference to the dictionary.

Words at the tops of columns are marked whenever either of these two ends can be served. Websterian markings are adopted as far as they go. A few additional marks are supplied for convenience as occasion arises.

All of the phonetic exercises should be developed on the blackboard and reviewed in the book.

Lesson I.—In the word *race* the *a* is long because of the silent vowel, and the *c* takes the *s* sound because followed by *e*. This is a review of observations made in the Primer.

Lesson II.—The *e* is long in the first column because at the end of a syllable, and short in the second because followed by a consonant. Recall Primer song. The term *vowel* was taught in the Primer. The letters that are not vowels are consonants. *W* is a vowel in function, but the pupils will not discover it as such, nor will they ever need to, unless as advanced students of English phonetics.

Lesson III.—We do not mark *oy* and *aw* because they always have the same sounds; nor *ou* because in these words it has its ordinary sound. In the fourth and fifth columns the vowel has its short sound for the same reason as in preceding lessons.

Lesson V.—As we can prolong the sound of one *l* as long as we wish to, we will treat the double *l* as a single sound and not mark the second as silent. (We shall regard *f*, *m*, *n*, *r*, and *s* in the same way.) Double *o* does not always have the same sound as in this lesson. This is its short sound.

Lesson VII.—Here we find silent *a* and silent *w* giving *o* its long sound.

Lesson VIII.—*Ight* is always the same. *Ck* is always put together in one sound.

Lesson IX.—*Ing* is always the same.

Lesson XI.—Here we have *s* sounding like *z* and *ar* with a different sound from that it had in Lesson IX.

Lesson XII.—Silent *i* gives *a* its long sound.

Lesson XIII.—Before *k*, *n* sounds like *ng*. Heretofore we have given it this sound without thinking; now we notice for the first time that we do so, and give it a mark. Silent *ugh* accompanies a new sound of *o*.

Lesson XIV.—*E* sometimes has its short sound before *r*, as before the other consonants, but not in the words of this lesson. We shall find other letters having this peculiar wavy sound before *r*. When we do we shall give them this same wavy mark. Silent *y* gives *a* its long sound. *U* has two new sounds in this lesson.

Lesson XV.—Here we find the short sound of *e* with a silent letter after it. This is not so in the majority of cases. Another new sound of *o*.

Lesson XVI.—Two new sounds of *a*. Silent *e* gives spoken *e* its long sound.

Lesson XVII.—*E* with the wavy sound and a silent letter between it and the *r* that affects it. Short *y* for the first time.

Lesson XVIII.—A new sound of *o*—the same as that of *oo* long. The same three silent letters that gave *o* a new sound in Lesson XIII now give the same sound to *a*. In the second column *ie* serves as short *y* at the ends of the words. Many people spell their names so.

Lesson XIX.—*I* before *r* has the same wavy sound given by that letter to *e* and *u*.

Lesson XXI.—*Q* is always found with *u* after it, nearly always giving the sound *kw*.

Lesson XXII.—*O* and *A* take the same sound before *r* in these words that they did before silent *ugh*.

Lesson XXIII.—*O* before *r* with the wavy sound. Long *e* takes its silent letter before it. *G* before *e* sounds like *j*.

Lesson XXVI.—*D* has to take the *t* sound after *p*. As this must always happen, we do not need a mark.

Lesson XXVII.—A new sound of *a*.

Lesson XXX.—*Th* with voice, marked to distinguish it from *th* whispered.

Lesson XXXII.—In the last column we have *d* sounding like *t* again. We could not give it its own sound after *k* without making an extra syllable. (Experiment.)

Lesson XXXIII.—Sound *sh*. Turn it to *zh*. That is the new sound of *s* in this lesson. The dictionary tells us to pronounce it like *zh*. Instead of saying all this we will make a mark of our own for it (s̄).

Lesson XXXIV.—*Y* at the beginning of words has the sound of long *e*. When *i* has that sound the dictionary puts two dots over it, so we will do the same with *y*.

Lesson XXXV.—The words *one* and *once* seem to have lost a *w* from the beginning. Since *o* has two sounds to carry, we will give it the marks for both. In the second column we have *ugh* no longer silent, but standing for *f*.

Lesson XXXVI.—In the last column *a* has the sound of short *e*. There are not many of these words in the language. We will draw a line under

the letter, and whenever we find *e* taking a sound of *a* we will mark it in the same way.

Lesson XXXIX.—Some words in which silent *ugh* follows the long sound of *o*.

Lesson XL.—Some words in which *ou* takes the sound of long *oo*, and some in which it takes the long *o* sound. *Ng* is always like the *n* before *k*.

Lesson XLI.—Some words in which the stem vowel has its short sound despite the silent *e* at the end of the syllable. There are not many of these words. *D* has to take the *t* sound after *ch*.

Lesson XLIII.—A few more words in which silent *a* does not make long *e*.

Lesson XLVII.—*E* taking a sound of *a* is marked the same as *a* taking a sound of *e*.

Lesson L.—The short and long vowels (to which *y* should be added). *Eu*, with *e* silent and *a* long.

Lesson LI.—*U* after *r* is like long *oo*. What does the apostrophe stand for in each case? Name it in spelling the word.

Lesson LIII.—Silent *igh* nearly always gives *e* the long *a* sound.

Lesson LIV.—In a very few words *u* has the sound of short *i*.

Lesson LVII.—We sometimes join two words together with a character called a hyphen.

Lesson LXIII.—Cancel the silent letter at the end of the first syllable in each of the first five words and practise pronouncing them, noting that this letter does not sound.

Lesson LXVI.—*I* has the same sound that *y* has at the beginnings of some words and syllables. We give it the same mark.

Lesson LXVIII.—There are very few words in which *u* has the sound of short *e*.

READING.

Full and free emotional expression without extravagancies of voice or gesture is the first mark of culture. Reading should cultivate the emotions and give practice in their true expression.

This does not mean practice in voice and gesture *per se*. The first

principle of true expression is unconsciousness. The secret of its attainment is (a) absorption in the thought; (b) faith in the audience; (c) habitual self-control. A momentary lighting of the eye, the faintest passing of a smile or a frown, the slightest movement of a muscle in gesture, when these are the manifestations of a genuine and tutored soul, mean more and are more effective than any amount of studied action on the part of a mere elocutionist. Freedom, then self-restraint under a growing sense of proportion, is the order of growth. The habits of expression are a development out of all the stimuli of thought and feeling.

Art and Music go hand in hand with Oratory. Whenever a verse expresses itself better in song, let it be so expressed. Whenever a picture "speaks," let the student listen. Is it a real, live pussy on page 21? What makes you think so? Why, look at her eyes! Look at her ears! Look at her tail! And do we not wish to stroke her soft, black fur?

To vary the enjoyment we have the little guessing lessons, the more humorous selections, and the dialogue, which, with some of the poems, may be committed for school entertainments.

It is not necessary for every pupil to read orally every day, or for a short lesson to be repeated times enough to go round the class.

INCIDENTAL TO READING.

Page 10.—If Mary had followed the brook all the way, what would she have found at last?

Page 15.—What former lesson does this picture illustrate?

Page 22.—This little story is a literary gem. It will be enjoyed better if read with little or no discussion. All necessary word study should be accomplished during the two preliminary periods given to preparation.

Page 25.—If a sense of the wind is aroused, the first line will be read with a rush, no attention being paid to the comma.

Page 29.—The key word is *peach.* Let children read the lesson once orally, saying "blank" at every dash; then several times, supplying the blanks.

Page 66.—What would become of baby birds, or of baby children, without the parents' care? What is the children's part in making the home "bright and glad"?

Page 76.—Elicit children's ideas about the moon and moonlight.

Page 80.—What did the child say? What did the sunshine say?

Page 86.—The key words are, for the spring story: *Spring—come out —violets—basket—gray rabbit—rabbit—a hole in the ground—rabbit;* and for the fall story: *fall—turn brown—chestnuts—bag—green frog—frog—the mud in the pond—frog.*

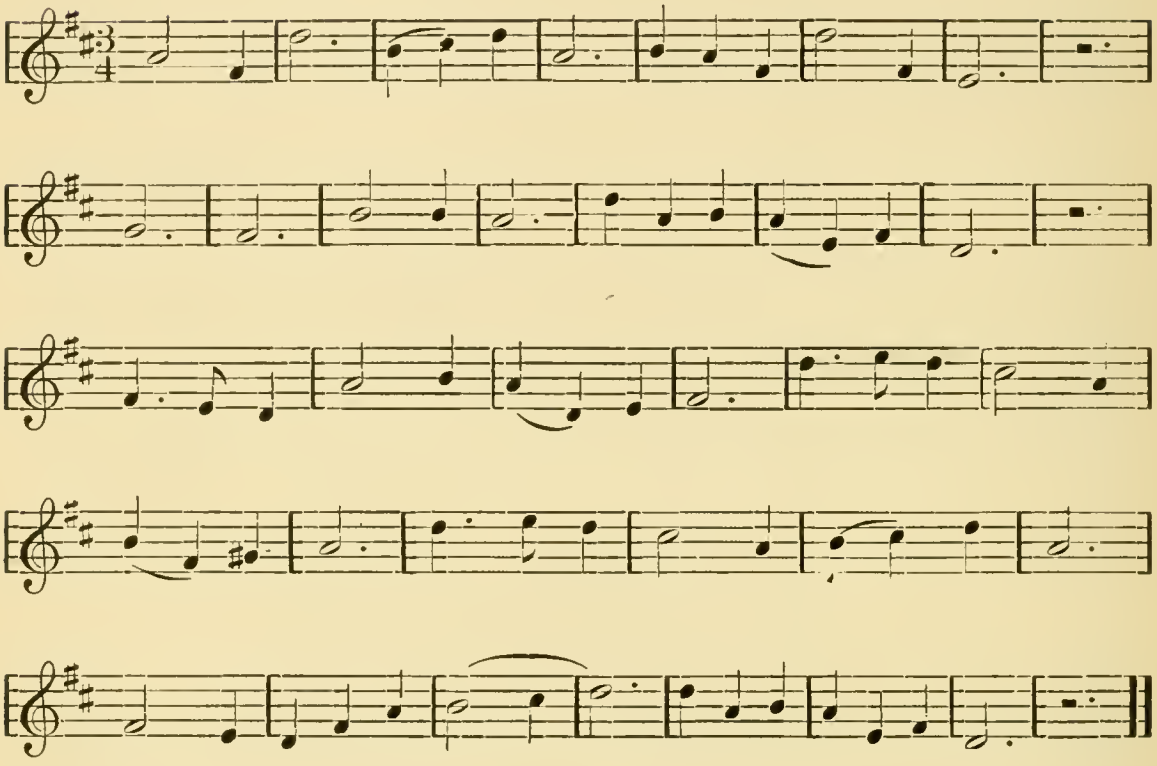
Page 87.—See Mary E. Laing's "Reading: A Manual for Teachers," D. C. Heath & Co., page 84. Teachers are strongly recommended to read this book.

Page 95.—The love of poetry in after life depends much upon the manner of teaching such poems as this. Develop the fancy. Work up feeling to the highest pitch you can before oral reading.

Pages 21, 57, 84, and 108.—The following melodies are suggested. All require soft, silvery tones to bring out their beauty and meaning:

I LIKE LITTLE PUSSY. (PAGE 21.)

SWEET AND LOW. (Page 57.)



LITTLE BO-PEEP. (Page 84.)

WHAT THE LITTLE ROBINS SAID. (Page 108.)

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